

AUGUST 1-8, 2018

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HATE CRIMES
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GAME BOYS

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'SOUL SISTERS'

// BY DAN GROSSMAN



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WAKE UP CALL

// BY KYLE LONG

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FREE WILL ASTROLOGY23

ONLINE NOW

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RICK SPRINGFIELD

By: Laura McPhee

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IT'S STATE FAIR TIME,
INDIANA!

By: NUVO Editors

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BY WAYNE BERTSCH



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AUG. 20-26

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THE TROUBLE WITH TARIFFS

BY ABDUL HAKIM-SHABAZZ // NEWS@NUVO.NET

There's a debate going on right now as to what impact tariffs will have on the economy and trade.

People who support the president argue tariffs are a good idea because the United States has been taken advantage of by its global trading partners. Others think they are merely negotiation tools the president uses to get a better deal, pointing to his recent discussions with the European Union which resulted in talks that could lead to fewer tariffs and subsidies.

Allow me to differ. I come from the school of thought that says no good can come from increased tariffs and I have the data to back it up.

I recently moderated a discussion with the two major candidates for U.S. Senate for the Indiana Soybean Alliance and Indiana Corn Growers Association. While doing research, I found that since China announced it would impose tariffs on U.S. soybeans, farmers have seen a 20 percent drop in prices.

Indiana is one of the largest soybean suppliers in the country. Please tell me how this is good.

The president has offered \$12 billion in tariff relief for farmers, but if you talk to farmers, they want access to markets, not handouts from the government.

And it's not just agriculture. No sane person would do a deep dive into the impact of tariffs in Indiana and reach the conclusion that they are a good idea. Indiana has more than 812,000 jobs related to foreign trade. Those jobs and that trade generate more than \$1 billion in economic activity, with nearly \$130

million in business being threatened by Chinese tariffs on corn, soybeans, and automobile parts. Mexican tariffs on steel, iron, and pork will cost Hoosiers another \$151 million.

While the president and EU may have reached a deal to not impose any new tariffs, they haven't addressed the retaliatory tariffs already in place which would cost Hoosiers \$75 million. And our trading partners to the north, Canada, not Michigan, are also engaging in retaliatory tariffs which will hit Indiana in the pocketbook to the tune of \$648 million.

Once again, how is any of this a good idea?

I come from the school of thought that says no good can come from increased tariffs and I have the data to back it up.

What's ironic in all this is part of the catalyst for the tariffs was to protect the steel industry, mainly from Chinese dumping. Well, that doesn't seem to be working out either. The steel tariffs imposed by our trading partners will impact things like automobiles and appliances. You can expect to see

higher prices because, as my conservative friends like to point out, corporations don't pay taxes, people do. And since a tariff is fundamentally a tax, companies will pass those costs on to the consumer in the form of higher prices.

While I wasn't a big fan of Republican tax cuts because I thought they added to an already out of control deficit, I now think they are a good idea because we're going to need them to afford the higher prices that are coming. ■

Abdul is an attorney and the editor and publisher of IndyPolitics.Org. He can be reached at abdul@indypolitics.org.

For more opinion pieces visit nuvo.net/voices



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ANTI-SEMITIC GRAFFITI REIGNITES HATE CRIMES DEBATE

Republicans Move Closer to Legislation 45 Other States Have Currently

BY ROB BURGESS // RBURGESS@NUVO.NET

Monday evening, an overflow crowd packed the Congregation Shaarey Tefilla in Carmel in a show of support after anti-semitic graffiti was found outside just days before.

A pair of spray-painted Nazi Party flags and Iron Crosses, along with burn marks, were discovered early Saturday on the brick walls around the garbage bins outside the synagogue.

As one speaker after another addressed the attendees of the subsequent community solidarity gathering — including Anita Joshi of the Hindu Temple of Central Indiana; Aliya Amin, executive director of the Muslim Alliance of Indiana; and Tony Mason, president and CEO of the Indianapolis Urban League — the loudest cheers came after their repeated calls for a hate crimes law in the state.

“It is way long overdue,” said Annette Gross, a member of the synagogue and vice president of Indianapolis Parents, Families and Friends of Lesbians and Gays.

Forty-five states have hate crime laws in effect. Indiana — along with South Carolina, Arkansas, Wyoming and Georgia — is just one of five without one.

“So, what can we do? I have received that question dozens of times over the last 48 hours,” said Greg Maurer, a member of the congregation and an Anti-Defamation League board member. Earlier that day, the ADL offered a \$2,500 reward for information leading to the arrest and



NAZI SYMBOLS WERE FOUND SPRAY-PAINTED OUTSIDE CONGREGATION SHAAREY TEFILLA IN CARMEL //

conviction of those responsible.

“When we catch them we can throw the book at them,” he said. “And, with the governor’s noble step today, we will soon have a hate crimes bill where that crime can be treated with the severity it represents and not as vandalism.”

Republican Gov. Eric Holcomb broke with his own party just hours before to call for Indiana to join the vast majority of other states in passing such a law.

“No law can stop evil, but we should be clear that our state stands with the victims and their voices will not be silenced,” he said. “I’ll be meeting with lawmakers, legal minds, corporate leaders and citizens of all stripes who are seeking to find consensus on this issue so that, once and for all, we can move forward as a state.”

Statehouse Democrats have long advocated for such legislation, and this incident only renewed their calls.

“It is my hope that members of the governor’s party will join him and make the

2019 legislative session the year Indiana tells Hoosiers that enough is enough,” State Sen. Gary Melton, D-Gary, stated in a Monday press release.

Dee Thornton, the Democratic candidate for the state’s 5th Congressional District seat, pointed out that lawmakers had found time for the controversial Religious Freedom Restoration Act, but not a hate crimes law.

“I urge Gov. Holcomb and the Indiana state legislature to pass a bill in the upcoming session that ensures protections for all Hoosiers and justice for those who perpetrate our social contract,” she wrote in a Tuesday statement.

Indiana House Democratic Leader Terry Goodin, D-Austin, lamented Republican leaders’ past successful efforts to thwart such a bill.

“This is Indiana, where we find it easier to talk about stopping hate crimes instead of actually doing something about it,” he wrote in a Monday statement.

In January, Senate Bill 418 — which would

have allowed judges to weigh everything from race and sex to gender identity and sexual orientation as aggravating circumstances in sentencing a criminal defendant — was pulled by the Senate Corrections and Criminal Law Committee after committee chair, Sen. Michael Young, R-Indianapolis, announced that it would not be heard.

Now, other Republicans besides Gov. Holcomb may be in favor such legislation,

but with some preconditions. Attorney General Curtis Hill called for a law which would add two to six years for misdemeanors and low-level felonies, and an additional six to 20 years for higher-level felonies.

“My proposal differs from many other so-called hate-crimes proposals in that it avoids entirely the exercise of separating ‘protected groups’ from ‘non-protected,’” he wrote in a Monday op-ed.

Chris Paulsen, executive director of the Indiana Youth Group, told the crowd Monday such compromises would be completely unacceptable.

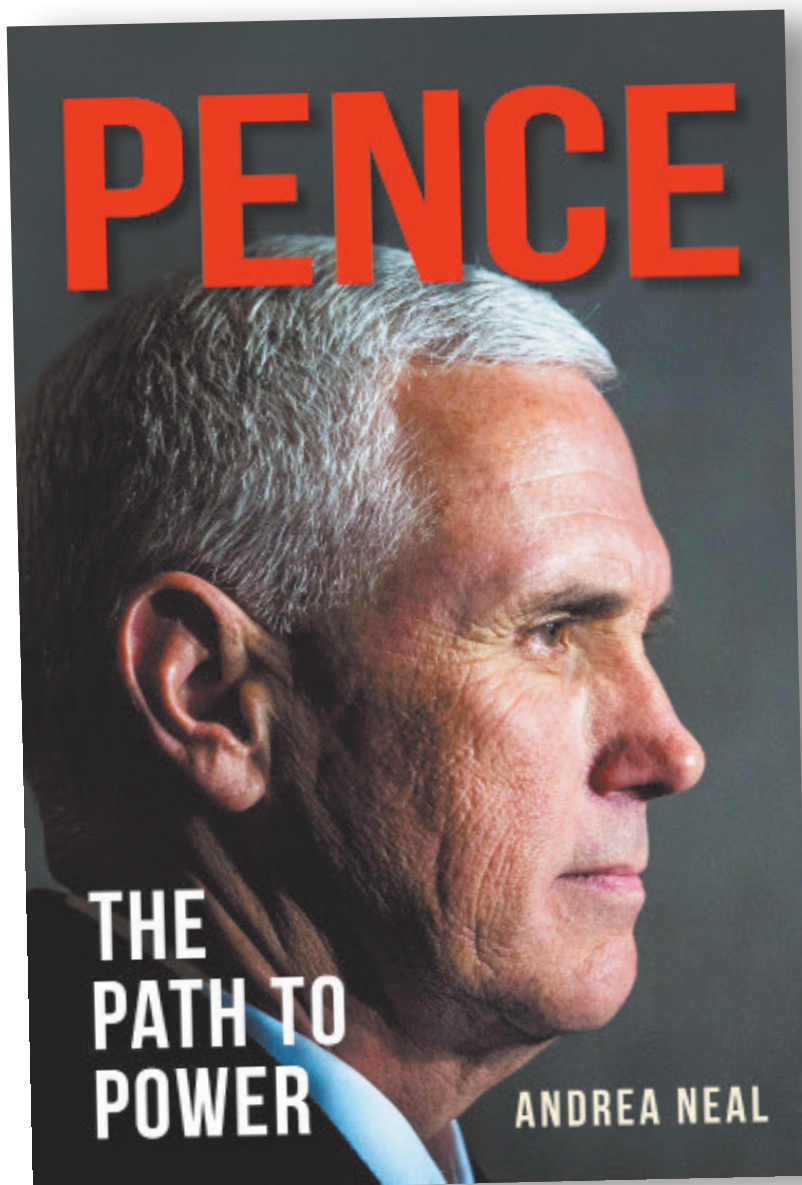
“We are not fully protected until all marginalized groups are protected,” she said. “As we’ve seen at the Statehouse the past couple of years, the work will not be easy. Conversations are difficult and the opposition is organized.

“Our youth are watching us and they’re deciding if Indiana is a safe place to live as adults. Let’s all work together to show them that Indiana will be that place.” ■

PENCE'S PATH TO POWER

New IU Press Biography Highlights VP's Moral and Political Convictions

BY JOHN KRULL // NEWS@NUVO.NET



IN HER NEW BOOK, ANDREA NEAL PRESENTS A NUANCED VIEW OF THE VICE PRESIDENT //

Andrea Neal didn't plan to write a book about Mike Pence. Neal, a longtime teacher and veteran journalist, talks with me over the air about how her new biography, *Pence: The Path to Power*, came to be.

Neal says she was driving in her car when she received a call from an editor with Indiana University Press. The editor asked if Neal would be interested in doing a biography about a famous Hoosier. Neal said yes and suggested figures prominent in Indiana history, most of them from the 19th century. The editor said they already had someone in mind: Pence. The controversial former Indiana governor and current vice president of the United States.

At first, Neal says, she had her doubts. She didn't know if she wanted to write the life story of someone still living, particularly one who is such a lightning rod. She thought it might be hard to craft the story when one doesn't know the ending. And time and distance have a way of quieting the noise that accompanies present controversies, allowing for more thoughtful analysis. She debated the question with herself for 10 days, then said yes.

The result is a look at Mike Pence's rise to prominence that is as close as we will get to his view of his climb until he writes his own memoirs. Although Neal did not talk with the vice president for the book, she did interview at length many of his longtime intimates, quite a few of whom offer penetrating insights into the man who describes himself as "a Christian, a conservative and a Republican, in that order."

The portrait that emerges of the man is more complicated than that. Neal traces Pence's fascination with politics, a near-obsession that developed early, almost from the time he could walk. She also establishes that the vice president has a mind of more intellectual heft than many perceive. He is a man well-grounded in conservative and libertarian thought and research.

The most fascinating parts of the book are the sections in which Pence struggles to serve two masters – his religious faith and his political ambition.

Pence presents himself as a man whose

actions always are dictated by his faith. His critics call that nonsense and accuse him, often and loudly, of hypocrisy.

The truth, as it almost always is, is messier than either easy interpretation.

Neal wrestles with Pence's contradictions – his fierce condemnations of Bill Clinton and a female Air Force general for committing adultery and his cooing reassurances to Pres. Donald Trump for the same transgressions, with both the condemnation and the reassurance being offered in the name of faith, without really resolving them.

Perhaps that is because no resolution is possible.

Neal speaks both over the air and in the book of Pence's ambition and of his faith. She is convinced—and convinces the reader in her book—that both are genuine.

To make these two powerful forces co-habitate within one human heart, Pence finds ways to make them malleable. There are times his religious convictions bend to the dictates of his political career.

There also are times his political ambitions take a back seat to the dictates of his conscience.

His admirers see this pattern as evidence he is a man of faith skilled at adapting that faith to meet worldly challenges. His detractors see the same things and call him a career politician adept at rationalization.

I ask Neal if it was difficult to tell the story of a person who provokes such strong reactions. When it comes to Mike Pence, it seems there is no middle ground.

She says she worked not to get caught up in the drama, but just to tell the story as it unfolded.

It's the story of Mike Pence, a figure who is neither monster nor savior.

It's the story of a man, flawed in some ways, favored in others, who has made an improbable climb.

But is still just a man. ■

John Krull is the host of "No Limits" WFYI 90.1 Indianapolis, and publisher of TheStatehouseFile.com, a news website powered by Franklin College journalism students.

AUGUST FIRST FRIDAY IS FOR THE BEES

Buzz Around Indy for the Best in Local Art Openings

BY DAN GROSSMAN // DGROSSMAN@NUVO.NET

Welcome to the NUVO First Friday visual arts map! Whatever side of town you want to start your First Friday journey this month is fine with us. But we're starting on Indy's Southside to change things up a bit. We can't offer a comprehensive guide, because that would be impossible given all the choices. But let's just say, if you were to attempt to visit all the venues listed here, you'd have to be a pretty busy bee.

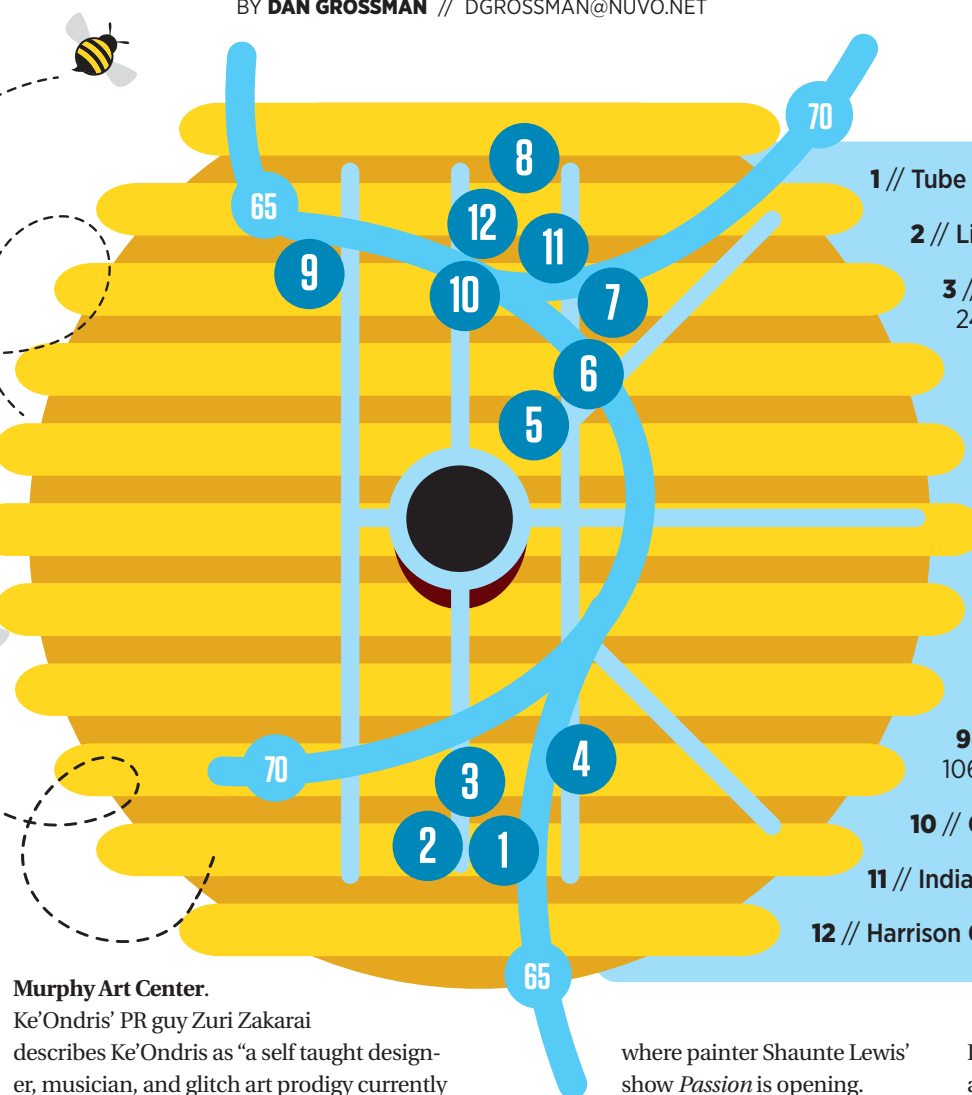
Speaking of bees, Juan William Chávez's interlinked projects, *Indianapolis Bee Sanctuary* and *Mesa Hive* will be at **Tube Factory artspace**. Chávez's *Mesa Hive* installation will highlight the beekeeping project on the green space next to Tube Factory. If you're going to pay a proper visit to the Bee Sanctuary, the word is that you have to don a serious beekeeping suit.

Just a block away from Tube Factory, at **Listen Hear**, the artist Terrible Tony will be presenting a series, "No Peace Inc." His mediums range from screen printing to pen and ink, and his work takes its cue from '90s culture and the internet.

We wonder about Terrible Tony's moniker. That is, if Listen Hear's featuring him can he really be that terrible? (By the way, Listen Hear, along with 10th West Gallery and Gallery 924, and Kime Contemporary will also be open on the Thursday, Aug. 2 collectors' night.)

At **Garfield Park Arts Center**, *Art Beat* explores the relationship between art and music, an exhibition that purports to tell the history of Indy's vibrant music scene through the visual arts.

We're heading up to Fountain Square next, to check out *Glitch 111* by Ke'Ondris at **Culture Friends Holographic Magic Club**, in the



Murphy Art Center.

Ke'Ondris' PR guy Zuri Zakarai describes Ke'Ondris as "a self taught designer, musician, and glitch art prodigy currently living in Indianapolis." We're anxious to see if he lives up to the hype and is, indeed, "a modern-day reincarnation of Jean-Michel Basquiat."

Next let's head up to the **Athenaeum** where Michael Pietrocattelli, who paints grayscale portraits with mixed media, will be exhibiting his work alongside Herron sophomore and mixed media painter Chelsea Costello.

From there it's a quick jaunt over to **Art Bank**—an actual former bank with a vault—

where painter Shaunte Lewis' show *Passion* is opening.

Just a hop and a skip away from Mass Ave, you will find the massive **Circle City Industrial Complex** with its many artists studios and galleries. **Darkroom Revelations Gallery**, features work by photographer James Eikman whose subject is the homeless and whose goal is to raise awareness of the homeless population in Indy.

If you're an NPR listener, you might have heard Joy Hernandez's voice on WFYT's *Curious Mix*, where she is a contributor. Hernandez wears so many hats in the

Indianapolis arts community, as both an artist and photojournalist, that it makes you wonder how she fits them all in her closet. This month she will host a show of her work in the CCIC's **Full Circle Nine Gallery**, the gallery that she founded, in *On, Ever On*, a show of aerosol-stencil painting.

On North Talbott Street this month you will find a pop-up gallery in the **Peterson Printing Building** where Harrison Center studio artists Josh Rush and Johnny McKee are displaying new work. There will also be music by Jesse Whitman, FACTS, and Wilson Kickitt.

1 // Tube Factory artspace, 1125 Cruft St.

2 // Listen Hear, 2620 Shelby St.

3 // Garfield Park Arts Center, 2432 Conservatory Drive

4 // Murphy Art Center, 1043 Virginia Ave.

5 // Athenaeum, 401 E. Michigan St.

6 // Art Bank, 811 Mass. Ave.

7 // Circle City Industrial Complex, 1125 E. Brookside Ave.

8 // Peterson Printing Building, 2158 N. Talbott St.

9 // Stutz Business Center, 1060 N. Capitol Ave.

10 // Gallery 924, 924 N. Pennsylvania St.

11 // Indiana Landmarks, 1201 N. Central Ave.

12 // Harrison Center, 1505 N. Delaware St.



FROM GODDESS—LAYERED VISIONS, "MUJER TAÍNA"
BY MIRVIA SOL ECKERT //

At **Stutz Business and Arts Center** you can check out the Open House, where Stutz studio artists open their doors for you, and show you their work. You can also check out **10th West Gallery**. The newest exhibition *Point Blank* features three Indiana artists Anna Martinez, Jamie Lynn Williams, and Shamira Williams.

Gallery 924 will feature *We're Open, Come In*, a retrospective celebrating The House Life Project that functioned on the Near Eastside between 2015 and 2017. HLP meetups were part art installation, part poetry reading, and part community barbeque. June 3, they released their last publication, *The House Life Project People and Property Issue*. *We're Open, Come In* will feature interactive installations about the House Life Project and artwork stemming from it.

Nobody has celebrated inclusiveness in the Indy arts community more than D. Del Reverda-Jennings, founder and organizer of Flava Fresh, a continuing series of group exhibitions in various Indianapolis venues,

WHAT // First Friday art openings

WHEN // Friday, Aug. 3, starting at 6 p.m. (usually)

WHERE // Check map

TICKETS // **FREE**, but buy art!

which she began 15 years ago. This month, **Indiana Landmarks** group hosts the FLAVA FRESH! exhibition *Goddess—Layered Visions* billed as "an exploration and celebration of female energy... featuring painting, sculpture, mixed media, music by DJ iSM, dancing, spoken word performance, and live painting."

Finally, the **Harrison Center** will host Food Con 8. Since it started up in 2010, Food Con has promoted the art and culture of food by giving a platform to experts in everything from aquaponics to making kombucha to bee-keeping. The group art show in the main gallery will feature food inspired works.

In the Harrison's Gallery Annex you can see the work of painter Andrea Townshend

whose works work featured in the HGTV series, *Good Bones*, while in the City Gallery you can check out the show *Lost Connections, Central Canal* by Genna Pianki which features her landscape work, focused on this urban landscape.

The Central Canal Path was dug in the early-19th century, slicing through Indianapolis; it was supposed to serve as a way to transport goods in a city without a navigable waterway. Construction on the canal was abandoned in 1839 before it was ever completed, but it's served as a subject for painters ever since.

The Harrison Center has not abandoned its connection to its studio artist Susan Hodgkin who died in 2014 at the age of 36. In her landscape work she took a cue from philosopher Edmund Burke, who distinguished the sublime from the merely beautiful in his texts. This First Friday, you can take a cue from **Hank & Dolly's Gallery** at the Harrison, which will exhibit newly-acquired work by this great artist. ■



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2-26EVENT // Cry It Out
WHERE // Phoenix Theatre
TICKETS // \$24-\$38MARIEL GREENLEE IN "CRY ME A RIVER"
// PHOTO BY HALEY WARD

'SOUL SISTERS' OPENS AUG. 4

David Hochoy Previews New Season

BY DAN GROSSMAN // DGROSSMAN@NUVO.NET

At a recent Friday morning rehearsal for Dance Kaleidoscope's *Soul Sisters*, coming Aug. 4-5 to the Center for the Performing Arts in Carmel, dancers are making last minute adjustments and running back and forth in period clothes that hearken back to the 1930s.

Artistic director David Hochoy, 69, seems unruffled. Maybe the fact that he's got a ton of experience behind him—he's been DK's artistic director since 1991—has something to do with his sense of calm.

The opening segment of *Soul Sisters*, based on the music of Ella Fitzgerald, is his own choreography.

"My whole idea of it was to sort of take us back in time to kind of a Hollywood kind of feel, when it was a more innocent America, when we weren't so jaded and we still believed in fairy tales and some of the songs are quite poignant," says Hochoy. "There's this one song called 'Cry Me a River' which is a wonderful song but I also got a chance to feature Ella's scatting which is very very danceable."

After the first act and an intermission, the jazz dancers will go into a time machine, as it were, and transform into hippies for the Janis Joplin-inspired set, again choreographed by Hochoy.

"I listened to her a lot when I was a teenager in college," he says. "She has an amazing voice just a wonderful singer." Hochoy singles out dancer Jillian Goodwin's performance in "Me and Bobby McGee" as a highlight.

"She just pulls out the all the stops," says Hochoy. "I guarantee that by the end of it you will be breathless watching her."

The last segment of *Soul Sisters* is called "Franklin," after Aretha Franklin, and choreographed by Nicholas Owens who has choreographed for Kenyetta' Dance Company.

When asked to list highlights of the 2018-2019 season, Hochoy lists just about everything on his plate.

He mentions the collaboration with American Pianists Association Oct. 25-28 at IRT featuring APA pianist Eric Zuber. He will perform *Fascinatin' Rhythm*, *Gershwin Preludes*, and *Clair de Lune*.

The holiday show this year, says Hochoy, will feature a segment called "Let There Be Light (The Story of Hanukkah)." *Home for the Holidays* will run Dec. 6-16 at IRT.

WHAT // *Soul Sisters*

WHEN // 8 p.m. Aug. 4, 2:30 p.m. Aug. 5.

WHERE // The Tarkington at the Center for Performing Arts, Carmel

TICKETS // Prices vary

Hochoy also mentions the comedy show *Funny Bones*, running from Feb. 21–March 3 at IRT, where all the dancers do their own choreography.

All of these upcoming performances are in keeping with Hochoy's overarching goals of making modern dance more accessible.

"The model I like to use is the kind of model the Indianapolis Symphony Orchestra uses," says Hochoy. "They have a classical series and they have a pops series. And they know very well that the pops series is going to sell much better than the classical series. The pops series is actually what keeps them alive so they can do the classical."

Hochoy's passion for dance wasn't always manifest in his career path. Originally, he went to college thinking he'd become a doctor, but he exited as a dancer.

"I was at Penn State doing my masters in theater and we were doing a musical, *Carousel*. I had to sing and dance and that's when I realized this is what I really loved doing," he says.

"I was very old to start becoming a dancer. I was 20 already. But I really, really loved it, and I stuck with it. And look at where it's landed me."

During his tenure at DK, Hochoy has seen dance in Indianapolis change dramatically. "I think it's opened up to a much wider range of patrons," he says. There are also a lot of competitors around but Hochoy views them more as companions and fellow travellers.

"What's really inspiring for me is to see the resurgence of the Indianapolis Ballet," says Hochoy. "That's really fantastic. Then there's lots of other companies like Motus which has morphed into the Indianapolis Dance Collective."

Hochoy ends our conversation here, as he is called back to work. The music—Ella Fitzgerald's rendition of the Cole Porter classic *Night and Day*—has started. The DK men in three piece suits and the women, in dresses, take the floor.

And rehearsal begins. ■

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This weekend in Indianapolis, a paranormal investigator will fight to maintain her sanity as she works to close the gates that will welcome the Ancient One into our reality.

This weekend, in Indianapolis, friends will betray each other over a chest filled with gold, will attempt to drop the one ring into Mount Doom, barrel roll in the Millennium Falcon and barely avoid a TIE Fighter's laser cannon.

Once again, 60,000 gamers are expected to converge on Indianapolis for four days of tabletop gaming love, looking for new worlds to explore, summits to reach, and bad guys to topple.

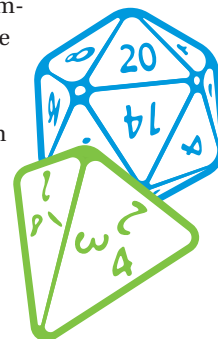
At Gen Con, the world's largest gaming convention, not everything will be life and death, of course. Some will simply build railroads across the landscape, race horses, or run a movie studio.

For Brady and Adam Sadler, Noblesville twin brothers, the experience will be slightly different. They are no longer merely consumers of board games, but industry recognized designers of adventures. They will spend their Gen Con time showcasing their work at the Fantasy Flight Games and Blacklist Games booths.

In just a brief time, the brothers have designed in the *Star Wars* galaxy, *The Walking Dead's* zombie apocalypse and created their own imaginary playing field with the 1980's action film-inspired, *Brook City*.

SETTING OUT ON A JOURNEY

Brady Sadler remembers an early 1990s ice storm. He recalls no school, no electricity, and evenings spent in the basement of his family's Lafayette home, candles lit, playing board games with his mother. "I think that had a





lasting impact on my attachment to board games,” he says.

The brothers can’t pinpoint the first game they played as children, but they remember the game that changed their lives. It was called “HeroQuest.” Published by Milton Bradley and Games Workshop in 1989, “HeroQuest” was a game of dungeon exploration where players took on the generic fantasy roles of a barbarian, wizard, elf, or dwarf, maneuvered through rooms hunting treasure and fighting monsters, while also trying to avoid the player designated as Zargon, the evil wizard who must thwart the other gamers efforts to win. The game’s scenarios were played out using miniature figures and scenery, character and spell cards, dice.

“[“HeroQuest”] made us realize there were other kinds of gaming like miniatures and role playing,” Adam says.

The twins shifted their focus away from gaming as they moved into high school, discovered music, and started a band that lasted into their college years at Purdue University. Their

band, Lorenguard, was inspired by fantasy and recorded one album. Brady even wrote and published a novel based on the music. However, a new game—“Descent: Journeys into the Dark”—published by Fantasy Flight Games and reminiscent of “HeroQuest,” had the brothers rushing home to play it following band practice.

It was in college where inspiration and opportunity combined. While Brady studied creative writing, Adam majored in fine arts with a focus on drawing and illustration. He also worked at a now defunct puzzle and game company, Mega Brands. When the company found itself needing a game based on the 2010 film *Avatar: The Last Airbender*, Adam spoke up that he played board games. Together with a co-worker, hashed out a simple cooperative game based on the film. The game was published and shipped to stores.

Not long after college, Fantasy Flight Games had a call out for writers to work on their roleplaying games. “We played ‘Dungeons and Dragons’ a bit but we weren’t heavy role players,” Brady says, but knew his writing skills would be valuable in the genre.

Finished with school, he submitted work and was offered a job as part of the Warhammer Fantasy Roleplaying line. After a couple of books, he moved into a marketing/copywriter position, which required him to leave Indiana and move to the corporation’s home base in Roseville, Minnesota. While

helping his brother move, Adam interviewed for a game designer position. While not initially hired, he was offered a job two months later as a game producer.

The brothers eventually returned to Indiana, started families and became freelance game designers.

This gave them a better opportunity to work together. Though no longer employees of Fantasy Flight Games, they were brought in to design a new game based on the popular “Warhammer” property. This game would be called simply “Warhammer Quest: The Adventure Card Game.”

DUNGEONS AND SPACESHIPS AND ZOMBIES

When Tom Vasel speaks about board games, gamers listen. Vasel, runs *The Dice Tower*, a popular YouTube show with 192,847 subscribers out of his Florida home

focused on reviews, gameplay sessions, and general gaming commentary.

During his Dec. 19, 2015 broadcast, he recalled being invited to a Fantasy Flight Games event and learning about a new “Warhammer Quest” game. “When they said the words ‘Warhammer Quest’ I was very excited,” he recalls. “And then they said ‘Adventure Card Game’ and it was like deflating a balloon for me.

“I have to say I was surprised here. I was really impressed with how clean this [game] is, how well it plays. It was just really excellent all around,” says Vasel.

If “Warhammer Quest: The Adventure Card Game” has grandparents, they are named “HeroQuest” and “Descent.” Much like the focus of those two Sadler brothers’ favorites, “Warhammer Quest” takes players through dark, creature-filled dungeons in what has now become known as a dungeon crawl in board and video game parlance.

Unlike its predecessors, “Warhammer Quest” is played with cards and dice. There are no meaty miniatures to paint and march across cardboard floors. Instead players choose their preferred archetype

**“[“HeroQuest”]
made us realize
there were other
kinds of gaming”**

— ADAM SADLER





(here, the Sadler brothers varied up the classes and genders of their characters. Instead of just a barbarian you have a war priest, for example, and a deck of cards act as the dungeon. Each card features a section to explore—a room, a winding stone staircase—what lurks within, and terms that must be met to advance to the next dungeon area.

There have been other games, both before and after “Warhammer Quest: The Adventure Card Game.” The brothers helped develop Fantasy Flight Game’s popular “Star Wars: X-Wing Miniature Game” that simulates space combat with highly detailed models of your favorite *Star Wars* ships. Easily set up on any surface, players use variously shaped rulers to move their ships around the battlefield.

Players can kit out their ship with familiar pilots and co-pilots, and have the option to enhance their ride with droids and weapons.

Recently, they designed “The Walking Dead: No Sanctuary” game.

- The game company Cryptozoic came to them with a list of licensed properties and, since the brothers were watching *The Walking Dead* at the
- time, they chose it off the list.

In “The Walking Dead: No Sanctuary,” players take on the role of one of the key characters from the hit television series. Each character has a deck of 15 cards. Not only do these cards serve as a character’s abilities, but they also act as health points. So, once you discard one you are a step closer to defeat.

Players work together to complete an objective with one taking the role as the group’s leader. The leader will suggest a strategy and, much like on the show, the other players may disagree and go against the leader’s wishes. Every time this happens the stress level rises and the leader’s ability to lead diminishes. The scenario ends when either the goal is completed, or a player depletes their deck of cards, meaning the entire team lost the game.

But it’s the games that the brothers have created every aspect of themselves—from characters to mythology to the game mechanics—that makes their faces shine with pride.

Their game “Street Masters: Rise of the Kingdom” is inspired by old fighting video games like “Street Fighter” and “Double Dragon.” Blacklist Games initially approached the brothers with a couple of character designs but allowed them to have complete control of where things went.

WHAT // Gen Con

WHEN // Aug. 2-5

WHERE // Indiana Convention Center

TICKETS // gencon.com

The game was funded on Kickstarter for \$156,929. Despite that, there wasn’t a lot of interest in the game until it was released and began receiving rave reviews. The game is currently prepping for a second printing to meet gamer demand.

Recently, their game “Brook City” was also successfully Kickstarted. In “Brook City,” one to four players work to solve crimes and arrest villains in a game inspired by 1980s action flicks. Players choose a character and then begin investigating a crime by interrogating witnesses and known criminals. Players compete against a case deck that acts as the game’s narrative. There’s also a criminal deck that complicates the investigation with new crimes and twists. Each police officer has been designed to have their own unique skills and playstyle. Some even look suspiciously like classic ‘80s cop movie characters. Is that Axel Foley? No. Don’t get excited. It’s just a game character named Wilson Fox.

GAME DESIGN THEORY

Game design starts with a theme. In gaming, a theme isn’t what the story is about. It’s the subject.

Usually a theme comes with a design contract. The theme of the game is *Star Wars* space battles. The theme of the game is *The Walking Dead*. But when the brothers are doing their own project their imaginations can go anywhere.

Once a theme has been decided, they begin working on the rules. “Typically, I’ll design 40 versions of something and then Adam will help narrow things down,” Brady says. “A lot of people want to design games, but the biggest struggle is getting something on the table fast, so you can figure out why it doesn’t work.” The process is all about trial and error, failing fast, he says.

With game characters, they’ve found most gamers fall back to standard archetypes. Brady says players know what type of character they want to play going into games, be it a World War II hero, a ninja, or a magical wizard. So, it’s easy for them to design around a trope but leave enough room for gamers to build backstories and personalities for their characters.

“If you are playing ‘Arkham Horror’ and you see the doctor investigator, you want to



ADAM SADLER'S CHARACTER AXEL IN THE GAME IN "STREET MASTERS: RISE OF THE KINGDOM" //



BRADY SADLER'S CHARACTER RHYS IN THE GAME IN "STREET MASTERS: RISE OF THE KINGDOM" //

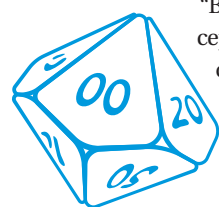
play him because you assume he's going to be able to heal people," Adam says.

Then comes the playtesting, a process the twins dread. Playtesting involves playing the game over and over, fixing the rules that don't quite work and clarifying others. "It's mentally exhausting," Brady says. "You have to do this even though you know it's not going to work but you have to figure out why."

"You start to lose the idea of what fun is," says Adam. "You play the game so much you don't even know if it's fun anymore."

"It's also, for me, it's that I don't have the final product," says Brady. "I play games for the final product. I don't want to play with paper and half-assed components. I want a beautiful production. That's part of the joy of the hobby for me."

"Art and the components do add to the fun factor," says Adam. "When you take all of that away and you are just looking at white paper, then the game has to be somewhat engaging to enjoy it"



"Brook City" was an exception. The brothers had designed a game that they really wanted to play, so playtesting became a joy.

"That's a good sign,"

Brady says. "If it's fun while you are playtesting then it must be really fun when it's finished."

When looking at a game that contains hundreds of components such as miniatures, dice, and cards, you might think there were years of playtesting involved. But, development time is fairly quick, the brothers say. "Warhammer Quest: The Adventure Card Game" was completed in three months.

"Once we have a direction we can hammer something out pretty quick," Brady says. "We designed one of our most recent games in two weeks. I think the biggest part of the process is working with publishers and figuring out what they want."

"One thing we've learned—we write rule books very early one because it's very easy when designing a game to just assume everything is in your head," says Adam. "You forget you have to explain how to play a game to people who don't know anything about it. So, anytime we're playtesting and a rules question come up, we check the rule book and see if it's there and make a note of it—"

"—to make sure it's clarified because, obviously, we didn't even know the answer,"

says Brady.

"There's a thin line," says Adam. "You don't need to tell anyone how to roll dice. But there are things like exhausting a card that isn't common knowledge and not everyone would know what we meant."

BATMAN OR BUFFY

Why do we still play board games in a world where everything is increasingly digital and video games allow you to explore and build entire towns, and even a universe in the case of "No Man's Sky"?

"Picking up cards and miniatures and rolling dice—it just feels good," says Adam.

— BRADY SADLER

"You can get away from screens, especially nowadays when you are working all day at computers," Brady adds. "You can have your friends over and actually set down and face each other and talk instead of staring at a screen."

A 2017 Adweek article reports that gaming was a global \$9.6 billion industry in 2016. Attendance at Gen Con last year was over 60,000 people. Do a YouTube search on the topic of board games and you find

thousands of videos ranging from actor Wil Wheaton playing games with his friends to reviews and unboxings, tournaments, tutorials, and commentary.

There are games that task you with working as a team to solve a global pandemic, defeat a Lovecraftian horror. There are games that encourage you to lie and stab your friends in the back on the way to victory. There are games that let you assume the role of Batman or Buffy Summers—not guide a digital avatar around a screen, but actually be them, think like them, for a couple of hours.

And, of course, there will always be the classics: "Monopoly," "Scrabble," chess, "Backgammon," and "Dungeons and Dragons."

Even if gamers can't find anyone to game with, there are plenty of games on the market that include solitaire variants. Or, maybe, it's just that you need an escape away from people and delve into a dungeon, slay demons, and collect gold. Board games will give you that opportunity as well.

"It's not that I'm antisocial," Brady says of solitaire gaming. "It's just that sometimes I prefer to put on *The Office*, have a beer, and play a game by myself."

When it comes tabletop games, every problem can be solved with the roll of dice, the flip of a card, or the flick of a spinner. ■



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A RETURN TO SAIGON

Authentic Vietnamese Flavors for Nearly 20 Years

BY LAURA MCPHEE // LMCPEE@NUVO.NET

The international makeup of Indy's west side has given rise to one of the city's most diverse and abundant areas for dining. Family restaurants featuring authentic cuisine from every corner of the globe are lined up seemingly side by side by side in a vast sea of generic strip malls masking the flavors and individuality inside.

Trying new places and flavors, along West 38th Street seldom disappoints. But, this week, we revisited an old favorite—Saigon. Located in a former Bob Evans on the outlot of one said strip malls, Saigon is a Vietnamese restaurant that wisely offers an expanded menu of “Oriental Favorites,” also. Catering to those who want Cashew Chicken or Beef Teriyaki with little regard to geographical borders or cultural differences, as well as those who want traditional and authentic Vietnamese cuisine.

We stopped by for the \$7.50 lunch special (11 a.m. - 3 p.m. Monday through Saturday) which includes an entree plus two sides and is worth every penny. You won't have a second meal to carry home in the form of leftovers, but you won't need to. These dishes are going to keep you full well up until dinnertime.

For your two sides, choose between a crabmeat asparagus or mushroom soup for one and between a spring roll or egg role for the other. The servings are small, they are sides, after all, but they also pack a lot of flavor. In our case, the sides were brought as appetizers and gave us just enough time to finish them when our entrees showed up without a gap.

The real deal here is the lunch special entree. It's a full range of choices in beef, pork, chicken and tofu—plus shrimp if you want to pay \$1 extra. We tried the Teriyaki Beef and Thai Curry Chicken, both with white rice (brown is available for another \$1 upcharge).

The Beef Teriyaki was good, though fairly standard. Fresh, steamed broccoli still crisp

alongside a generous portion of tender beef strips smothered in a rich Teriyaki sauce of the perfect consistency—not too thick or too runny, and not too heavy on the soy sauce.

The Thai Chicken Curry, on the other hand, was as good, if not better, than most Thai restaurants around town—even the trendy ones. The chicken was generously portioned and all white meat. The vegetables in the curry were large and flavorful, including just the right amount of bell peppers to compliment rather than get in the way.

WHAT // Saigon Restaurant
WHEN // 11 a.m. - 9 p.m. (Closed Tuesday)
WHERE // 4760 W. 38th St.
WEB // saigonrestaurant-indy.com

Fair warning, however: There is no mild, medium or spicy indicator on the menu, nor were we asked by our server if we had a preference. Luckily, that wasn't a problem because we like really, really, really spicy things that make your mouth temporarily feel as if it is on fire. Delicious, but not for the faint of heart (burn). It was a fantastic curry, and I'll have it again. But I'll ask for extra water ahead of time and maybe a side of cucumbers.

The real reason to come to Saigon, however, is the Vietnamese food. It's what they specialize in and it's truly some of the best in the city. Pho isn't included in the lunch special, but at \$9.50 for the Pho Dac Biet, paying an additional \$2 is well worth it. The serving size is generous, and the flavors are fresh and authentic. Sliced beef, tripe and meatballs are floating in a spicy broth that's also playing host to fresh basil, onions, jalapenos and lime. It's a broth made the traditional way—meaning it can take up 12 hours to simmer to perfection.



THE PHO SPECIAL AT SAIGON // PHOTO BY CHARLIE CLARK

There are eight types of Pho available, including vegetarian, as well as traditional Vietnamese Congee, both duck and fish, and several pages of other options if you are feeling adventurous, including a clay pot catfish that we plan to return for soon.

It's been nearly 20 years since the family behind Saigon first opened in Indianapolis, and more than seven years since NUVO paid an official visit. In 2011, NUVO food critic Neal Charles wrote of Saigon, “Clean, well-lit and welcoming, the

simple interior promises a no-frills approach to dining, delivering an early promise that your modest check will go in large part to what arrives on your plate and delights your senses. And delight it does, because at Saigon you'll find some of the freshest and most vibrant food in town. This is Vietnamese food that quite happily rivals the country's more celebrated Vietnamese establishments.”

We're happy to report, absolutely nothing has changed. ■



DAREDEVIL WINS 2018 BREWERS' CUP

BY RITA KOHN // RKOHNN@NUVO.NET

Congratulations to big winners **Daredevil Brewing Co.** at the 20th annual Brewers' Cup Competition this year. The Speedway brewery took home Indiana Brewery of the Year and Grand Champion Brewery, in addition to other wins for specific brews.

It was another cliffhanger as emcees Rob Caputo and Thom England delivered results from judging in 32 categories. Professional breweries nationwide entered nearly 700 beers, and homebrewers representing more than 40 homebrew clubs entered another 800.

Daredevil received three golds and one silver medal, followed by **Flix** with two golds and two silvers; **Central State** with two golds, along with gold and bronze in Best of Show; and **Taxman** with two golds.

Newly-opened **Hop River Brewing Company** took silver in Best of Show.

Of note, **Sun King** entered in separate entities, gaining one gold, one silver, and two bronzes as Sun King Brewery in Indianapolis and one gold and one silver as Sun King Fishers Tap Room & Small Batch Brewery.

Metazoa matched Sun King Brewery with one gold, one silver, and two bronzes.

Bakersfield, California-based Temblor Brewery earned a gold and silver, prompting Rob Caputo to throw in an aside about Temblor's brewmaster Mike Lahti, known here for award-winning beers at Figure Eight in Valparaiso and Upland in Bloomington. "Bakersfield is not that far away," quipped Caputo.

Bell's Brewery in Galesburg, Michigan, gained two golds, a silver, and a bronze; Hansa in Cleveland, Ohio, won a gold; Wolf's Ridge in Columbus, Ohio, won two bronzes; and Rock Bottom Orland Park, Illinois, won silver. Brewmaster Iain Wilson was a founding brewer for Rock Bottom

College Park in Indianapolis.

Newly and recently opened breweries joined the long-timers in walking across the stage to pick up a medal and a ribbon. These represent a return to small brewpubs, including Backstep in Crawfordsville; Cedar Creek Winery & Brew Co. in Martinsville; Hop River Brewing Co. in Fort Wayne; Teays River Brewing & Public House in Lafayette; and The Guardian Brewing Co. in Muncie. **N**

HOMEBREW OVERVIEW

Winning homebrews came from across America. Nine FBI Homebrew Club members won a total of 22 medals in 10 categories to gain Homebrew Club of the Year status for FBI, including: **David Bordenkecher** who won a gold for Bock Another American Ale; silver for Belgian and French Ale and Spice/Herb/Vegetable; bronze for Best of Show.

As Homebrewer of the Year, he will brew Two Goats Doppelbock at Broad Ripple Brewpub to be served at the 2019 competition.

Homebrew Best of Show winners are gold, J.D. Vasher (LAGERS); silver: Martin Hassock; bronze: David Bordenkecher (FBI).

And, if names of beers were to get an award, I'd vote for Metazoa's "Chairman Meow," with ties to Flix for "Sith Happens," "Garde Your Grills," and "Saison de Walt." Honorable mention to Chilly Water's "Breakfast in America," citing Supertramp's 1970s song about dreaming of going to America, which provides a nod to current sentiment.

Find a full list of this year's Indiana Brewers' Cup winners at the Indiana State Fair web stie (www.indianastatefair.com). And, find more of Rita's weekly Beer Buzz at www.nuvo.net.

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JON SPENCER'S WILD RIDE

Garage-rock Legend Plays The Vogue Sunday

BY SETH JOHNSON // SJOHNSON@NUVO.NET

For decades, Jon Spencer has produced all kinds of badass garage-rock sounds, whether it's been with Jon Spencer Blues Explosion, Pussy Galore, or Boss Hog. Recently, however, the underground legend was able to reach a new audience, as his song

"Bellbottoms" was featured heavily in the 2017 action film *Baby Driver*.

"I'm a big fan of Edgar Wright's work," Spencer says. "For me, it was totally amazing to see one of the Blues Explosion songs used like that. It was a really great thing for us too as far as hippping a

lot of new people to our band."

On Sunday, Aug. 5, Spencer will make his way to Indianapolis for a solo performance at the Vogue, opening up for the Melvins. Ahead of the show, we caught up with him and talked about his upcoming solo album and the relationship he has with Indianapolis rock band Service.

NUVO: When Pussy Galore moved to New York, what was the underground music climate like there? What did you like about New York at that time?

JON SPENCER: I kind of liked everything about it. The fact that it was this huge city and noisy place. The buildings and the streets. All the bricks and concrete and steel. The city itself, which is overwhelming and imposing. But more importantly, the music and the art. Most of all, we were just so into the bands that were around then. I was really into the Lower East Side art scene as well. In particular, it was people like Lydia Lunch, Swans, Sonic Youth. The no wave stuff, and of course, the punk stuff before that. The Ramones, and then you go even earlier to the New York Dolls to Suicide to the Velvet. It was such an intimidating and overwhelming place, but there was this rich history of subversive art. Back then, if you wanted to connect with like-minded freaks, you kind of had to go to a city like New York. You couldn't go online and find stuff like that.

NUVO: For the last few years, Jon Spencer Blues Explosion drummer Russell Simins has been in Indy, playing in the band Service. How far back does your relationship with Russell go?

SPENCER: I met Russell in 1990. He was the new drummer for a band called The Honeymoon Killers. The Honeymoon Killers were a Lower East Side noisy scum-rock band. They were our friends, and we didn't live far from them in East Village. They had this new drummer named Russell. This was after Pussy Galore, so I started going by their practice space and hanging out. And then, I just started sitting in and playing with them. I actually played in The Honeymoon Kill-

ers for a stint with Russell. So I met him in '90, and we started the Blues Explosion soon after.

NUVO: Have you heard Service?

SPENCER: I've seen a couple things online. I was a big fan of We Are Hex, and I'm a big fan of Russell. So I think it should be a good group I haven't seen them live. I've just heard some clips online.

NUVO: The Blues Explosion song "Bellbottoms" was featured heavily in the recent action film *Baby Driver*. How did that whole situation come about?

SPENCER: Apparently Edgar Wright, the writer and director for *Baby Driver*, had had the idea since he heard the song the first time in '94 or '95. That's what he told me. I think in some ways "Bellbottoms" was kind of the inspiration for the entire movie. I first met Edgar in 2005 after *Shaun of the Dead* came out. One of the first things he told me was that he really wanted to use "Bellbottoms" in a movie. I said, "Yeah, that sounds great." [laughs] And then, it wasn't until 2016 that the movie was filmed. So he had that idea for over 20 years. When it finally was happening, he let me know, and then I started doing all the legal stuff with the movie studio.

NUVO: I know you're putting out your first solo record in the fall. What went into the decision to go down this solo route?

SPENCER: I was really missing having a band. Last summer, I wrote a bunch of songs and then took a trip out to Benton Harbor, Michigan to work at Key Club Recording and made this record *Spencer Sings the Hits!* I worked with Sam Coomes, who is best known for being one half of Quasi. Sam played bass using a lot of synthesizers, and the drummer is a local guy from Kalamazoo named M. Sord. **N**

WHAT // Jon Spencer

WHEN // Aug. 5

WHERE // The Vogue

TICKETS // thevogue.com

TIME TO WAKE UP

The Wake 2018 Combines Art and Activism

BY KYLE LONG // MUSIC@NUVO.NET

America has always struggled to meet its promise of liberty and justice for all, but recently it feels like the country has taken a giant step backwards in the fight for equality.

It was only a year ago when the president of the United States defended white supremacists and neo-Nazis rallying in Charlottesville, Virginia. While on a local level, advocates for criminal justice reform were outraged when the police officers responsible for the killing of unarmed Black motorist Aaron Bailey walked away from the murder scene with impunity.

If you're looking for an outlet to process all of this, a group of Indianapolis artists and activists have you covered. **The Wake 2018** is happening on **Friday, Aug. 3** at the **Silver Centre Event Hall** (10202 E. Washington St.). Organized by Dominic Dorsey of the Don't Sleep activist group, The Wake 2018 features over 25 musicians, spoken word poets, visual artists, dancers, and theatrical performers.

I recently spoke with five of the artists performing at The Wake 2018 to learn more about the event.

NUVO: What should audiences know about The Wake before attending?

THEON LEE: When you walk into the show, you need to be ready to bring yourself to a space of hopelessness and endangerment, and breathe with that. Let that be your wake up. But the waking up shouldn't end at the show. Something should happen after this. You shouldn't use social justice to entertain yourself, or for short-term therapy. There's an actual war going on here, and whether you acknowledge the enemies or not, they are very real and they are aiming at you.

Theon Lee is a spoken word poet, musician, emcee, and frontman for Clint Breeze and the Groove.

NUVO: Why is it important for you to use your art to comment on social issues?

MANON VOICE: I have a personal mandate to use my art for activism. As an artist, these issues of police brutality, mass incarceration, and anti-Blackness are all things I write about, and they're issues I'm concerned about in a very personal way. These are issues I struggle with and fight through every day. Using art to bring atten-

tion to these issues is a natural extension of where my passion is.

Manon Voice is a poet, spoken word artist, writer, emcee, and activist.

NUVO: How does your work as a classical musician relate to the political themes addressed in The Wake?

JOSHUA A. THOMPSON: Whether it was for the church or the king's court, a lot of work was written as an expression of retaliation or compliance with certain regimes and governments. For me personally, it is my mission to provide comprehensive representation in what we consider to be the classical arts. That includes those who have been excluded: composers and musicians of color, women, and people of the LGBT community.

Joshua A. Thompson is a classically trained pianist, and artistic director of Village Voices.

NUVO: Were there any specific artists that inspired you to speak out?

MARIAH IVEY: I've studied artists from the Black Arts Movement heavily, so Amiri

Baraka, Maya Angelou, The Last Poets, Sonia Sanchez, and so many poets from that era. I'm a huge fan of Nina Simone and her work. One of my favorite artists of all time is Lauryn Hill. I think her MTV Unplugged album really liberated me in a sense. That inspired me to pick up a pen and speak my truth unapologetically, which is not easy.

Mariah Ivey is a multi-faceted artist, host of That Peace open mic, and leader of TribeSouL.

NUVO: Were there any specific artists that inspired you to speak out?

TOO BLACK: I think sometimes the point of art is just a way to let you know that it's okay to exist in this world, especially for oppressed people. The Wake is addressing some serious issues like police brutality, death, and all the ills we go through. Those issues create feelings that a lot of people bottle up, but art gives you an outlet to feel the emotions connected to those experiences in ways that are mostly positive.

Too Black is a spoken word poet and 2017 recipient of the Indianapolis Arts Council's Beckman Emerging Artist Fellowship. ■



THEON LEE //



MANON VOICE //



JOSHUA A. THOMPSON //



MARIAH IVEY //



TOO BLACK //

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PHOTO BY JENI GOODMAN

20 // SOUNDCHECK // 08.01.18 - 08.08.18 // 100% SUSTAINABLE / RECYCLED PAPER // NUVO.NET

SOUNDCHECK



FRIDAY // 8.03

Franz Ferdinand at The Vogue

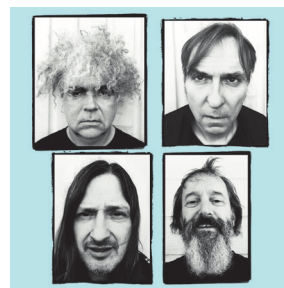
I say, don't ya know, Franz Ferdinand will be swingin' through The Vogue on Friday night. The Glasgow dance-rock group, named after the Archduke of Austria who essentially started World War I, have topped the charts numerous times in their career, and are back with a slight line-up change and a new album, *Always Ascending*, released back in February.



FRIDAY // 8.03

Sir Deja Doog at LUNA Music

Bloomington's own Sir Deja Doog will be celebrating the release of his latest album, *Eclipse*, with a listening party followed by an in-store performance on Friday evening at LUNA Music. The album is a bit different than *Love Coffin*, his previous release, but it is without a doubt just as awesome. Make sure ya get there early to snag yours, 'cause there'll only 100 copies of the cassette released by Warm Ratio.



SUNDAY // 8.05

Melvins w/ Jon Spencer at The Vogue

The latest Melvins album, titled *Pinkus Abortion Technician*, was released on April 20th, features Butthole Surfers and Beatles covers, and boasts not one but two bassists (one of which is a former Butthole Surfers member). If that doesn't make you say "uhh holy shit," I don't know what will. They're coming back to The Vogue on Sunday with Jon Spencer. It is gonna be heavy as heck.



SUNDAY // 8.05

Wimps, Chives, City Trash at Pioneer

If you're looking for a good ol' fashioned rock n' roll band with songs about the decline of bee populations due to climate change and the gender pay-gap, do not fuckin' miss Wimps at Pioneer on Sunday. Plus, Chives and City Trash are opening so you can get your conniption fit and punk rock fix all in one place. What a goddamn deal. Don't miss it. Ya idiot.



MONDAY // 8.06

Pedro The Lion at HI-FI

After a hiatus that lasted over a decade, Seattle indie-rock legends Pedro The Lion are back at it. Founding member David Bazan had grown tired of touring solo and announced late last year that Pedro will be reforming and touring their older catalogue this summer. Catch them with H.C. McEntire at HI-FI on Sunday night, and don't forget to wear your Jade Tree shirt.

WEDNESDAY // 8.01

The Sword,
Deluxe at Old National Centre
8 p.m. \$18, all-ages

Walk The Moon,
The Lawn at White River
7:30 p.m. \$24, all-ages

Rayland Baxter w/ Harpooner,
HI-FI 7 p.m. \$15, 21+

The Family Jam,
The Mousetrap 9 p.m. **FREE**, 21+

Lord Nelson,
The Melody Inn 7 p.m. \$5, 21+

Blues Jam w/ Travis Feaster,
The Slippery Noodle Inn
8:30 p.m. **FREE**, 21+

Bad Omens,
Hoosier Dome 6 p.m. \$14, all-ages

Gen Con Block Party,
Georgia Street
12 p.m. **FREE**, all-ages

THURSDAY // 8.02

Havok,
The Emerson Theater
6 p.m. \$20, all-ages

Bonny Doon,
The Bishop (Bloomington)
8:30 p.m. \$10, 18+

The Dales,
HI-FI 8 p.m. \$15, 21+

No Pit Cherries, Timid Lions,
The Stick Arounds,
The Melody Inn 8 p.m. \$5, 21+
Something Old and Something New,
Square Cat Vinyl 7 p.m. \$5, all-ages

Grupo Bembe Latin Band,
The Jazz Kitchen 6:30 p.m. **FREE**, 21+

Danger Scene, The Breakes,
Lucy Furr,
The Irving Theater 7 p.m. \$10, all-ages

The Dopacetics,
State Street Pub 8 p.m. \$5, 21+

Laura Rain & The Caesars,
The Slippery Noodle Inn
8:30 p.m. \$5, 21+

Melodime,
The Rathskeller 8 p.m. **FREE**, 21+
Bakersfield Bound,
Duke's Indy 7:30 p.m. **FREE**, 21+

FRIDAY // 8.03

Laurel & The Love-In, Plateau Below,
Pioneer 8 p.m. \$5, 21+

The Hammer And The Hatchet,
Duke's Indy 7:30 p.m. **FREE**, 21+

Max Allen Band,
Lo-Fi Lounge 7 p.m. **FREE**, 21+

Jeremiah Johnson and
The Warrior Kings,
The Slippery Noodle Inn
8:30 p.m. \$5, 21+

Stockwell Road,
The Melody Inn 7 p.m. \$5, 21+

Night Talkers w/ Mess,
Black Circle Brewing Co.
8 p.m. \$5, 21+

Campdogzz, Winnow,
Watching For Foxes,
HI-FI 6:30 p.m. **FREE**, 21+

SATURDAY // 8.04

Lynyrd Skynyrd,
Ruoff Music Center 6 p.m. \$21+, all-ages

Low Pone Queer Dance Party,
Pioneer 10 p.m. \$3, 21+

Hryyder, Starcat,
Flatland Harmony Experiment,
The Mousetrap 9 p.m. \$15, 21+

Vac, Conjurer, Kodiak,
Stress Dreaming,
State Street Pub 8 p.m. \$8, 21+

Yavin 4, The Shake Ups, MCV Nerd,
The Melody Inn 9 p.m. \$6, 21+

Waterfall Wash, Doktra,
Square Cat Vinyl 8 p.m.
\$5, all-ages

Deb Mullins, The Assets Band,
The Jazz Kitchen 6:30 p.m. \$15, 21+

Big Daddy Caddy,
The Slippery Noodle Inn
8:30 p.m. \$5, 21+

The Mound Builders, Hailshot,
Think Tank,
Indiana City Brewing 9 p.m. \$7, 21+
Sunny Sweeney & Ward Davis w/
Tennessee Jet,
The Emerson Theater
6 p.m. \$25, all-ages

Eva Under Fire, Lokella,
The Fine Gentlemen,
Hoosier Dome 6 p.m. \$15, all-ages
The Round Ups,
Duke's Indy 7:30 p.m. **FREE**, 21+

SUNDAY // 8.05

Charlie Puth,
Ruoff Music Center
7:30 p.m. \$19+, all-ages

All Time Low,
Dashboard Confessional,
Egyptian Room at Old National Centre
7 p.m. \$40, all-ages

Birdtalker,
HI-FI 7 p.m. \$15, 21+

Wimps w/ Chives,
Pioneer 8 p.m. \$10, 21+

Haven Dragwave Night,
The Melody Inn 7 p.m. \$5, 21+

John Ford,
The Slippery Noodle Inn
7:30 p.m. **FREE**, 21+

Fit For A King, Like Moths To
Flames, Currents,
Hoosier Dome 6 p.m. \$20, all-ages

MONDAY // 8.06

Insane Clown Posse,
The Emerson Theater
6:30 p.m. \$35, all-ages

Electric Rodeo Revival,
Square Cat Vinyl 7 p.m. **FREE**, all-ages

Anthony Hamilton,
Indiana State Fairgrounds
7:30 p.m. **FREE**, all-ages

Django Knight,
The Slippery Noodle Inn
7:30 p.m. **FREE**, 21+

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BARFLY

I FIRST CAUGHT HIM AT BOOKS & BREWS IN BROWNSBURG. "JUST ONE MORE SINGER SONG-WRITER", I THOUGHT.

JOE SHAMMION

WRONG! THIS DUDE HAS SOME SERIOUS SONG WRITING SKILLS.

HE'S GOT AN OUTSIZED, BOOMING COUNTRY VOICE & A REAL DESIRE TO SING TALES OF THE HOOSIER HEARTLAND. YOU CAN TELL HE'S GOT A DEEP LOVE OF GUYS LIKE JOHN HIATT, TOM PETTY & JOHN McLENCAMP. HE DOES A GOOD JOB OF MINING THE SAME GOLD AS THOSE GUYS.

HE WAS BACKED UP BY TODD BLOWER. HE WAS A REAL SOLID PLAYER.

I'D LOVE TO SEE JOE EMBRACE SOME OF THE ROOTS HE DABBLES IN AND DO SOME ORIGINAL BLUES OR OUTLAW COUNTRY.

I'D ALSO LIKE TO SEE HIS AMERICAN STUFF WITH A FULL BAND BEHIND HIM. CHECK HIM OUT NEXT TIME YOU GET A CHANCE.

I'M SHOCKED THAT I'VE NEVER SEEN HIM BEFORE.

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FREE WILL ASTROLOGY

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♈ ARIES (March 21-April 19): I predict that August will be a Golden Age for you. That's mostly very good. Golden opportunities will arise, and you'll come into possession of lead that can be transmuted into gold. But it's also important to be prudent about your dealings with gold. Consider the fable of the golden goose. The bird's owner grew impatient because it laid only one gold egg per day; he foolishly slaughtered his prize animal to get all the gold immediately. That didn't work out well. Or consider the fact that to the ancient Aztecs, the word *teocuitlatl* referred to gold, even though its literally translation was "excrement of the gods." Moral of the story: If handled with care and integrity, gold can be a blessing.

♉ TAURUS (April 20-May 20): Taurus socialite Stephen Tennant (1906-1987) was such an interesting luminary that three major novelists created fictional characters modeled after him. As a boy, when he was asked what he'd like to be when he grew up, he replied, "I want to be a great beauty." I'd love to hear those words spill out of your mouth, Taurus. What? You say you're already all grown up? I doubt it. In my opinion, you've still got a lot of stretching and expansion and transformation to accomplish during the coming decades. So yes: I hope you can find it in your wild heart to proclaim, "When I grow up, I want to be a great beauty." (P.S. Your ability to become increasingly beautiful will be at a peak during the next fourteen months.)

♊ GEMINI (May 21-June 20): The coming weeks might be an interesting time to resurrect a frustrated dream you abandoned in a wasteland; or rescue and restore a moldering treasure you stopped taking care of a while back; or revive a faltering commitment you've been ignoring for reasons that aren't very high-minded. Is there a secret joy you've been denying yourself without good cause? Renew your relationship with it. Is there a rough prize you received before you were ready to make smart use of it? Maybe you're finally ready. Are you brave enough to dismantle a bad habit that hampers your self-mastery? I suspect you are.

♋ CANCER (June 21-July 22): Don't worry your beautiful head about praying to the gods of luck and fate. I'll take care of that for you. Your job is to propitiate the gods of fluid discipline and hard but smart work. To win the favor of these divine helpers, act on the assumption that you now have the power and the right to ask for more of their assistance than you have before. Proceed with the understanding that they are willing to provide you with the stamina, persistence, and attention to detail you will need to accomplish your next breakthrough.

♌ LEO (July 23-Aug. 22): "Sometimes, I feel the past and the future pressing so hard on either side that there's no room for the present at all." A character named Julia says that in Evelyn Waugh's novel *Brideshead Revisited*. I bring it to your attention as an inspiring irritant, as a prod to get you motivated. I hope it will mobilize you to rise up and refuse to allow your past and your future to press so hard on either side that there's no room for the present. It's a favorable time for you to fully claim the glory of being right here, right now.

♍ VIRGO (Aug. 23-Sept. 22): I'm not an ascetic who believes all our valuable lessons emerge from suffering. Nor am I a pop-nihilist who sneers at pretty flowers, smiling children, and sunny days. On the contrary: I'm devoted to the hypothesis that life is usually at least 51 percent wonderful. But I dance the rain dance when there's an emotional drought in my personal life, and I dance the pain dance when it's time to deal with difficulties I've ignored. How about you, Virgo? I suspect that now is one of those times when you need to have compassionate heart-to-heart conversations with your fears, struggles, and aches.

♎ LIBRA (Sept. 23-Oct. 22): Do you absolutely

need orchids, sweet elixirs, dark chocolate, alluring new music, dances on soft grass, sensual massages, nine hours of sleep per night, and a steady stream of soulful conversations? No. Not really. In the coming days, life will be a good ride for you even if you fail to procure those indulgences. But here are further questions and answers: Do you *deserve* the orchids, elixirs, and the rest? My answer is yes, definitely. And would the arrival of these delights spur you to come up with imaginative solutions to your top two riddles? I'm pretty sure it would. So, I conclude this horoscope by recommending that you do indeed arrange to revel in your equivalent of the delights I named.

♏ SCORPIO (Oct. 23-Nov. 21): "Don't try to steer the river," writes Deepak Chopra. Most of the time, I agree with that idea. It's arrogant to think that we have the power to control the forces of nature or the flow of destiny or the song of creation. Our goal should be to get an intuitive read on the crazy-making miracle of life, and adapt ourselves ingeniously to its ever-shifting patterns and rhythms. But, wait! Set aside everything I just said. An exception to the usual rule has arrived. Sometimes, when your personal power is extra flexible and robust—like now, for you—you may indeed be able to steer the river a bit.

♐ SAGITTARIUS (Nov. 22-Dec. 21): "Dear STET: Recently I've been weirdly obsessed with wondering how to increase my levels of generosity and compassion. Not just because I know it's the right thing to do, but also because I know it will make me healthy and honest and unflappable. Do you have any sage advice? -Ambitious Sagittarius." Dear Ambitious: I've noticed that many Sagittarians are feeling an unprecedented curiosity about how to enhance their lives by boosting the benevolence they express. Here's a tip from astrologer Chani Nicholas: "Source your sense of self from your integrity in every interaction." Here's another tip from Anais Nin: "The worse the state of the world grows, the more intensely I try for inner perfection and power. I fight for a small world of humanity and tenderness."

♑ CAPRICORN (Dec. 22-Jan. 19): Time does not necessarily heal all wounds. If you wait around passively, hoping that the mere passage of months will magically fix your twists and smooth out your tweaks, you're shirking your responsibility. The truth is, you need to be fully engaged in the process. You've got to feel deeply and think hard about how to diminish your pain, and then take practical action when your wisdom shows you what will actually work. Now is an excellent time to upgrade your commitment to this sacred quest.

♒ AQUARIUS (Jan. 20-Feb. 18): The questions you've been asking aren't bad or wrong. But they're not exactly relevant or helpful, either. That's why the answers you've been receiving aren't of maximum use. Try these questions instead. 1. What experience or information would you need to heal your divided sense of loyalty? 2. How can you attract an influence that would motivate you to make changes you can't quite accomplish under your own power? 3. Can you ignore or even dismiss the 95 percent of your fear that's imaginary so you'll be able to focus on the five percent that's truly worth meditating on? 4. If I assured you that you have the intelligence to beautify an ugly part of your world, how would you begin?

♓ PISCES (Feb. 19-March 20): A scuffle you've been waging turns out to be the wrong scuffle. It has distracted you from giving your full attention to a more winnable and worthwhile tussle. My advice? Don't waste energy feeling remorse about the energy you've wasted. In fact, be grateful for the training you've received. The skills you've been honing while wrestling with the misleading complication will serve you well when you switch your focus to the more important issue. So are you ready to shift gears? Start mobilizing your crusade to engage with the more winnable and worthwhile tussle.

HOMEWORK: What was your last major amazement? What do you predict will be the next one? Testify at Freewillastrology.com.

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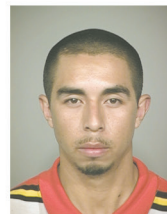
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